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California Musical Journal

F. L. Zifferer,
EDITOR AND PUBLISHER

Contents.

Special Articles—Coast Echoes—Eastern Items—Sharps and Flats—Concert Notes—Theatrical—Coast Correspondence—Editorial—General Notes—Local Items—Etc.

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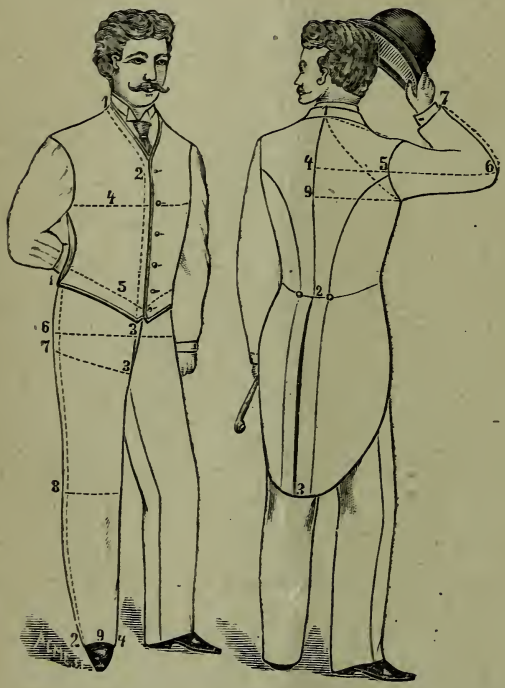

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California Musical Journal.

VOL. 2 SAN FRANCISCO, JUNE, 1896. No. 8.

Music Teachers' National Association.

We take the following extracts, in regard to the coming convention (the twentieth anniversary), of the Music Teachers' Association, from the Denver *Republican*, which outlines the steps being taken in arranging the preliminaries by the local committees, and indicates to a degree the interest the citizens of that enterprising city are taking in the important event:

"The music teachers of Denver are very busy in preparing for the great convention of music teachers, which is to be held in this city from July 7th to the 10th. The various committees on programs and entertainments are working to make the convention the red-letter day in the history of the Association. Everybody is working with enthusiasm. The following are the men and women who will conduct the affairs during the meeting:

"E. R. Kroeger, president, of St. Louis; Dr. H. S. Perkins, 26 Van Buren street, Chicago, secretary; W. J. Whiteman of Colorado, vice-president. The Program Committee is composed of Carlos Sobrino of Denver, Mrs. Nellie Strong-Stevenson of St. Louis, and H. W. Greene of New York City. The Executive Committee, to whom is entrusted the local business interests, is Hon. Oscar Reuter, Jeannette F. Hall and Dr. C. E. Tennant. The Auxiliary Committee on Finances includes Aaron Gove (Superintendent of Schools), Herbert Griggs, and Dr. George C. Baker, Hon. A. W. McIntire (Governor of Colorado), Hon. T. S. McMurray (Mayor of Denver). Miss Isabella Hill, leader of the Tuesday Musical Club, and Miss Hattie Louise Sims are upon the Entertainment Committee. The Auxiliary Finance Committee is composed of Hon. F. A. Williams, Geo. H. Campell, H. D. Smith, W. W. Knight, W. W. Montelius and Fritz Thiers.

"Trinity Church, which has a spacious audience room and a large organ, has been secured for the occasion. The entertainments already planned include a reception at the Brown Palace, and an excursion either to Manitou or around the Loop. It is intended that the opening night shall be taken up wholly by our local talent, and Denver will try to show to the musical world what she can do on that occasion. A large orchestra will be secured. It is hoped to raise a guarantee of $15,000 to meet the expenses of the convention, and of that amount $10,000 has already been promised. It is expected that a very large number will come to Denver from all parts of the country to attend the convention."

It is well known that Denver never does anything by halves or single-handed. She has the money and the disposition, and when she says "go" there's no jockeying. The M. T. N. A. has never accepted of a more inviting city for its meeting than Denver. We are informed that there is unusual interest in the Denver convention throughout the country, even in the New England and extreme Southern States. It is expected that railroad transportation rates will soon be settled. Secretary Perkins can furnish the information.

A Few Practical Harmony Lessons.

ARRANGED BY F. J. ZIFFERER.

(Copyright.)

After having learned the three principal chords, that is, the Tonic, Dominant and Sub-Dominant chords of all the scales or keys, the next thing will be to make of them a harmonic combination or so called cadence.

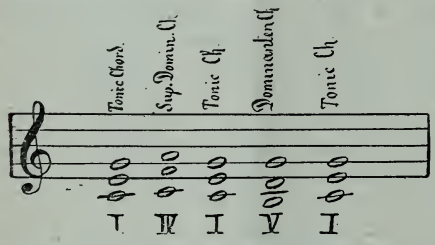
To avoid any faulty progression, such as consecutive fifths or octaves, we have to observe the following simple rule:

If the same tone is found in two different chords, it is called a binding tone and should be given the same degree of the staff or voice in both chords.

Supposing the three first notes of the Tonic chord of the scale of C is sung by three different voices, for example:

C, by the tenor, or lowest note,
E, by the alto or middle note,
G, by the soprano, or highest note,
our next chord in the cadence would be the Sub-Dominant or F, A, C. We find that C is the note which is contained in both chords and is what we call the binding note; therefore we will have to give the C from the Sub-Dominant also to the tenor as lowest note of this chord, and write the two other notes, F and A, above in the nearest space or line to which it belongs.

Instead of writing the Dominant chord next, in which case we would not find a connecting or binding tone, we will write again the Tonic chord in the same order as before explained. In this way we will get a binding note for the Dominant chord which in this case is G. This note is in the Tonic chord, in the soprano or highest note of the chord. Therefore we make the G from the Dominant chord also in the soprano or highest note of the chord and set the other two notes of this chord, B and D, below the G. As every perfect cadence must end with the Tonic, we place once more the Tonic chord in the same way as the preceding chords after the Dominant, thus :



Continued on page 14.

A NEW COPYRIGHT LAW.

Bill Presented to the House by Hon. W. M. Treloar.

IT PROVIDES FOR A COMMISSION OF COPYRIGHTS AND AIMS AT THE PROTECTION OF PUBLISHERS.

Not long ago several music publishers discovered that their valuable copyrights were being pirated and reprinted, greatly to their own annoyance and loss. In at least one case a prominent publishing house was sued for damages by a composer who felt that there had been negligence in perfecting copyrights, resulting in his works becoming common property. In several cases of the kinds referred to the publishers claimed that they had complied with the law relating to copyrights and were blameless in the matter. On applying to the records at Washington it was found, however, that the works had not been entered "according to act of Congress," and until the scandal involving the venerable Mr. Spofford, the librarian, the cause was unaccountable. But the injury could not be corrected and the deficiency in the copyright law became the more glaring.

On February 13, the Hon. Wm. M. Treloar, of Missouri, and and ex-member of the music trade, introduced a bill in the House of Representatives to provide for a commissioner of copyrights and to revise the copyright law. The points of this bill which are absolutely new are as follows :

That all records and other things relating to copyrights and required by law to be preserved in the Library of Congress which have heretofore been under the control of the Librarian of Congress, shall, from the date of this Act, be under the control of an officer to be known and designated as commissioner of copyrights, to be appointed by the President and confirmed by the Senate, who shall, under the supervision of the Joint Committee on the Library, perform all the duties relating to copyrights which have heretofore by law been imposed upon the Librarian of Congress.

SEC. 2. That the commissioner of copyrights shall receive an annual compensation of four thousand dollars, and shall give a bond, with sureties, to the Treasurer of the United States, in the sum of ten thousand dollars, for the faithful discharge of his duties, and with the condition that he will render annually to the proper officers of the Treasury a true account of all moneys received by virtue of his office.

Sections 3 and 4 provide for the appointing of assistants, clerks and messengers and fix the salaries of same, designating also their several duties, the expenditure proposed being in all $52,270, "out of any money in the treasury not otherwise appropriated." Following sections to 8 refer to duties of the commissioners, the style of seal of the department, rights of the authors or proprietors, and Sec. 9 provides,

"That certificates of copyright issued on or after date of this Act shall be granted for a term of forty years from the time of registering the title thereof, in the manner hereinafter directed."

The customary regulations regarding the deposit with the commissioner of copies of the work is then recited much as is already in force. Then comes the protective clause, as follows :

SEC. 13. That no certificate of registration or certificate of copyright shall be issued to a citizen of the United States of America for any book, periodical, map, chart, dramatic or musical composition, or other article, unless the application is accompanied by an affidavit setting forth the fact that the type was set or the plates engraved, or the article manufactured within the limits of the

United States according to the provisions of this Act.

Sec. 14. That it shall be unlawful, during the existence of such copyright, for any person to import into the United States, sell, offer to sell, or expose to sale, any book, periodical, map, chart, dramatic or musical composition, chromo, photograph, or lithograph, so copyrighted, or any edition or editions thereof, or any plates of the same made from type set outside the limits of the United States, or from engraved plates, or from negatives, or from drawings on stone made outside the limits of the United States. Any person violating this Act shall be guilty of a misdemeanor, and upon conviction shall be fined not less than fifty nor more than one hundred dollars for each and every offense, one-half to be paid to the informer and one-half to the Treasury of the United States of America.

The forms of application and of copyright certificate proposed by Mr. Treloar are similar to those now existing, and the fees for registering the same as now, with the precaution added that "postmasters to whom copyright book or title is delivered shall give a receipt therefor." The penalty proposed for "publicly performing among operatic composition for which copyright has been obtained without consent," etc., is "not less than $100 for the first and $50 for every subsequent performance."

It will be seen that the most important purpose of Mr. Treloar's bill is the appointing of a new commissioner of copyrights, whose sole duties shall be to look after the interests of publishers and authors, something that has not been done effectively heretofore as has already been shown.

Manuel Garcia.

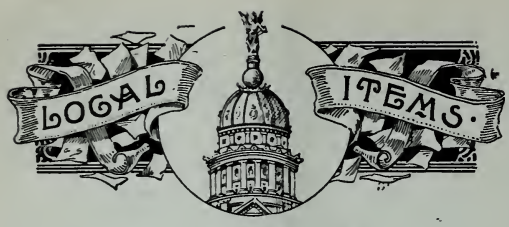
After having filled the post of professor of singing at the Royal Academy of Music for over forty years with utmost distinction to himself and advantage to the Institution, Mr. Manuel Garcia has at last decided to take a well-earned rest from academical teaching, says the London "Musical Standard." On the occasion of the presentation to him in March 1894, by the students and professors of the R. A. M. of a testimonial to mark his eighty-ninth birthday, we remarked that it was incredible that he should be able to continue his long professional career. Since then he has given to the world a hand-book on his art which, for soundness of views and lucidity of treatment, is perhaps unequalled. To realize how long Mr. Garcia has been before the public we must remember that as a public vocalist he actually appeared for the first time on the operatic stage some sixty-nine years ago, at a time when Beethoven and Schubert were still alive, Mendelsohn and Shumann had scarcely made a name, when Gounod was a lad of seven, and Verdi and Wagner had not left their student days behind them.

Garcia was born at Madrid on March 17th, 1805, and his earliest recollections are of the peninsular war which, when he was seven years of age, caused his family to remove from their native country to Naples. After the battle of Waterloo the Garcias made Paris their headquarters. During the stay at Naples, Manuel Garcia, the father, learnt singing from Anzani, who in his time had been one of the best tenors of the old Italian school. Manuel Garcia handed down these principles of voice-production he learnt in Naples to his pupils, Malibran and Viardot, Meric, Lalande, Nourrit and Garcia, the younger, the subject of our article. In 1825 the whole family went to New York to establish there a season of opera. In an advertisement in the New York "Statesman," November 29, 1825, the cast is given of "Ill Barbiere" on its first performance in America.

The present Manuel Garcia played the part of Figaro, his sister (Malibran) that of Rosina, his mother that of Bertha, and his father that of Almaviva. The opera season does not seem to have been altogether successful, and so Malibran was sent back to Europe while the father and son went to Mexico where they made a fortune; of a large portion of this, however, they were robbed on the road to Vera Cruz by masked robbers, who, not content with robbery, made the two Garcias sing to them. In 1829 the younger Garcia returned to Paris, where he joined his father in establishing singing classes, afterwards being appointed professor at the Conservatoire. Since 1860 he has resided in London. Among Garcia's more celebrated pupils may be mentioned Jenny Lind, Catherine Hayes, and Mdme Marchesi, who, in turn, has taught Melba and Eames and other well-known artists.—"*Presto.*"

REPLIES.

F. N., San Luis Obispo.—Many people are teaching singing for low prices, but good instruction cannot be obtained for less than two or three dollars a lesson of thirty to forty-five minutes. Who is the best singing teacher in this city? We cannot answer; you will have to find out for yourself.



Mr. A. Seeligsohn, Editor of the *Jewish Progress*, has just published a very pleasing sentimental song entitled "Dream On," which has the merit of pleasing melody and harmonious accompaniment. It deserves popularity.

An interesting engagement in musical circles is announced, that of Miss Edith Osborne Cooley and Dr. Robert Willis Smith, second tenor of the California Quartette. The wedding will take place in the fall.

The annual meeting of the Mendelssohn Club, a mixed voice chorus organized last year, was recently held at Kohler & Chase's Hall, and the following named were elected officers for the ensuing year: President, Charles H. Van Orden; vice-president, W. T. Libbey; secretary, George H. Hooke; treasurer, Mrs. W. T. Libbey; librarian, N. B. Frisbie; music committee, William F. Hooke, Miss Millie Flynn, Dr. W. Z. King; voice committee, F. M. Biggerstaff, Mrs. Dr.. W. Z. King, Miss Alice Partridge, Charles H. Hoeg; music director, J. J. Morris.

Mme. Fannie Bloomfield Zeisler will make a tour of the Pacific coast. Guarantees have already been secured for thirty recitals, which will extend over a period of two months, under the management of Henry Wolfsohn of New York.

Miss Ellen Beach Yaw, whom we may be permitted to call the advertisment soprano, will be in San Francisco the first part of June to collect a few stray dollars from our good citizens in exchange for her high notes. It is too bad to speak of a native girl who really may possess the talent to become a great singer in slighting terms, but this young lady should have been honest enough to learn how to sing before trusting herself to a manager, and when she needed one, selected not a freak-sharp but an impressario who knows how to manage a prima donna without making her the laughing stock of the musical world.

Mr. Arthur Fickenscher, the able pianist who came to San Francisco as the accompanist of Anton Schott, decided to remain in this city, and will devote himself to concert playing, accompanying and teaching. Our best wishes to his success.

Mr. L. Sherman, of the firm Sherman & Clay, has returned from his second visit to his family in Europe, and is at present in the East looking after the business interests of the house.

Mr. Clifford Schmidt, son of Louis Schmidt, Sr., our distinguished musician, died in the East the latter part of May. His death was caused by an accident on the electric cars.

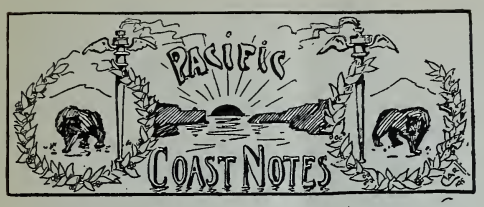
We hear with pleasure of the reinstatement of August Heindrichs in the Musicians' Union.

Miss Fannie Michelson, a San Francisco girl, is the latest prima donna in Europe, and takes the name of Mlle. Francisca. She is a pupil of Mme. Marchesi and is highly praised by the Parisian press.

Mr. Felix Kraemer of the well known piano firm of Kramish & Bach has come around again and his numerous friends are delighted to see and meet this jolly and successful business man once more. It seems only a few months since he was here. He has been traveling all over Europe and has visited every prominent city there and also in South America, Mexico, etc. He travels much, *par force*, does business *comme il faut*, but his latch-key ne'er again he'll entrust to go; by Schloh.

The popular song "Ma Angeline" composed by Charles Sydney O'Brien and sung with such marvelous success by Mr. Carroll Johnson at the Orpheum Theatre, has just been favored with a little unusual notoriety by being brought into great prominence in the United States District Court before Judge McKenna. The song which it was claimed "Angey" had been borrowed from, was written in 1895, as the affidavits of the complainant go to show, but as scores of our best citizens gave their signature to affidavits showing that "Angey" had been sung many times during the Midwinter Fair in 1894, and quite a number going as far back as March 1893 when they heard the "colored gal" sung about, it was impossible for the learned Judge to see wherein a case had been made against "Angey." In consequence "Ma Angeline" "goes on better than ever, and judging from the way we hear it whistled and sung it is likely to "go on forever."

Miss Marie Brema, of the Abbey & Grau Opera Company, is giving song recitals in Boston and New York.



Los Angeles.— The series of six recitals given by the Los Angeles Conservatory of Music and Art concluded last evening in the Blanchard-Fitzgerald hall with a fine program of diversified selections of violin and vocal music and readings and recitations of a high order, at the close of which the young participants were laden with congratulations and showers of bouquets.

The new university organ was dedicated last evening at the University of Southern California Chapel before an audience that filled the auditorium and the adjoining hall.

The organ is a two-manuel instrument of handsome appearance, the case being of curly redwood, highly polished, and ornamented with twenty-five decorated display pipes.

It is rumored that the Treble-Clef and Ellis club have disbanded. This leaves the Woman's Orchestra the only organization of the kind in the city. A testimonial concert was given on May 26, by the Woman's Orchestra as a farewell to Harley Hamilton who goes to Europe for several months, intending to study with Ysaye. The club disbands for the summer. Mr. Hamilton has been re-elected director for the ensuing year.

Sacramento.—Saturday, the 16th inst, was the occasion of the closing entertainment of the year in the Saturday Club. There were some resignations, some applications for membership, as well as renewals of membership by those already in the club desiring to continue. A very fine paper was read by Mrs. Briggs, giving a sketch of the work accomplished by the club during the past year, also naming the more prominent composers whose works had been studied. The "Grieg Concerto," performed by Miss Carrilee Wilsey, accompanied by Mrs. Charles Neale, was uncommonly fine, its intricacy of execution being well handled and performed with a grace and ease that won much commendation from the audience. A vocal solo, "The Worker," by Gounod, sung by Mrs. Frances Moeller, was wonderfully beautiful, and it was remarked that she had never been heard to better advantage or in better voice. Being the last meeting of the year great care had been given to the decorations, which were much finer than usual. Daylight was excluded and the gas lighted, giving a soft glow to the room, which, combined with the unusual number of potted plants and flowers, made a very pleasing effect.

Los Gatos.— Professor King gave one of the most pleasant musicales at Masonic Hall last Friday evening, that it has ever been the pleasure of Los Gatos people to hear. The music was from the best composers. Surely Bach, Mendelssohn, Liszt, Chopin, Czerny, Beethoven, Thalbert and others of such merit, at the hands of Professor King enable one to pass a most enjoyable evening.

San Jose.—The second public recital of the Delsartean School of Singing, held at the Unitarian Church, was an enjoyable affair. There was a fair sized crowd present and the efforts of the talented pupils of the school were liberally applauded.

The entertainment was under the supervision of Mrs. Hillman-Smith and Mrs F. M. Estabrook.

A recital was given under the direction of Professor H. J. Stewart, Principal of the Vocal Department of the Conservatory of Music, and before its close Miss Jones gave every evidence of thorough training in the principal branches of vocal study—opera, oratorio, German, French and English songs.

Besides the vocal work of Miss Jones, the audience had the pleasure of listening to violin music such as is seldom heard in local musical circles. Professor Bernhard Mollenhauer, principal of the violin department, rendered several solos, which were heartily encored by the audience. On his last appearance he received a double encore. Professor Stewart acted as the accompanist of the evening.

The final recital of this semester's series at the Conservatory of Music of the University of the Pacific drew a large and appreciative audience.

Miss Stella Odell performed the accompaniments during the evening in a very satisfactory manner.

Santa Barbara.— At the election of officers of the Santa Barbara military band the following were elected : E. Donze, president and manager ; W. B. Clifton, secretary ; H. Shaffer, treasurer ; G. Lloyd, S. Harrison, Y. M. Ruiz, trustees ; Herr Hans Schuy, musical director.

The Magnolia Glee Club is the title of a new social organization of San Pedro. It starts out under favorable auspices with a charter membership of about a score. The charter will be held open for a few weeks in order to give others an opportunity to come in while the membership fee is small. Its object as its name implies is sociability, entertainment and fun. A comfortable club-room and hall has been leased and will be appriately fitted up for the comfort of its members.

Mr. W. H. Sherwood, the eminent pianist, will organize a Sherwood Concert Company and make a short tour in May.

News comes to us from Chicago, through the *Musical Times*, of the success of another California singer, Mrs. Grace Geib Fraser, who has been studying with Madam Boetti of the Chicago Conservatory. The *Musical Times* of Chicago says: "Mrs. Grace Geib Fraser, of San Francisco is a truly dramatic soprano. She is undeniably gifted as a singer, and gives promise of becoming one of the finest artists America has ever boasted of on the Italian stage."

June 8th will witness the greatest gathering of German singers ever assembled in an American city. The German Sængerfest at that date meets in Pittsburg, Pa.

On the 15th of May, at Carnegie Hall, Herr Scheel directed a symphony concert. Mr. Scheel had the co-operation of seventy-five musicians selected from the Philharmonic and Symphony Societies, besides eminent vocal and instrumental soloists.

Col. Higginson, Dr. William Mason, and William Steinway, trustees of the Paderewski endowment fund of $10,000 to create special periodical prizes of $500, $300 and $200 for the best orchestral composition by American composers, met and organized last Monday in New York. As it will be three years before the Paderewski fund accumulates sufficient interest to pay the contemplated prizes, the offer of Mr. Steinway was accepted to donate $1,500 for an earlier prize contest, to take place in March, 1897. The three prize compositions will be played at the last New York concert of the Boston Symphony Orchestra.—*Presto.*

Sousa's new opera, "El Capitan," was not a great success. The music is tuneful and has several stunning march numbers, two or three melodious duets and solos and a trio of topical verses. The book is weak, giving little opportunity for any character to distinguish him or herself.

After an extended and brilliant career as operatic and dramatic managers; after introducing to the American public the greatest actors and singers of Europe; after presenting grand opera on a more splendid scale than has ever been attempted in this country, Messrs. Abbey, Schoeffel, & Grau, controlling the Metropolitan Opera House and Abbey's Theatre in New York and the Tremont Theatre in Boston, have found themselves in serious financial difficulties and have made an assignment for the benefit of their creditors.

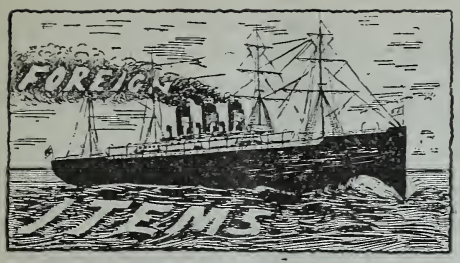
The well known firm of August Gemunder & Sons manufacturers of and dealers in the famous Gemunder violins, guitars and mandolins have removed to fine quarters in the new building at No. 42 East 23rd street, New York.

They will carry to their new location the cordial good wishes of the business community in which they are honored members.

Edgar Stillman Kelley is taking a high place among American composers. Since his return to New York from San Francisco he has met with most encouraging success, and with his new compositions has already won fame.

A new musical organization, destined to occupy a position of wide influence and vast importance in the musical growth of this country has sprung into existence. It numbers most all the distinguished organists in the country. It is modeled upon the general plan of the Royal College of Organists and the Guild of Organists of London, and has been in the minds of several of the leading organists of New York for about two years past. About the middle of January a call for a meeting to consider the advisability of forming such a guild was sent out, signed by the following organists: Dudley Buck, Homer N. Bartlett, John Hyatt Brewer, William C. Carl, William S. Chester C. Whitney Coombs, Frank G. Dossert, Clarence Eddy, Henry G. Hanchett, M. D., Charles H. Morse, Joseph Mosenthal (deceased), William Edward Mulligan, Smith N. Penfield, Mus. Doc., Sumner Salter, Harry Rowe Shelley, Gerrit Smith, Mus. Doc., George William Warren, Mus. Doc., Richard Henry Warren, George E. Whiting, R. Huntington Woodman, and fourteen distinguished clergyman, among whom were: Right Rev. Henry C. Potter, D.D., LL.D.; Rev. Lyman Abbott, D.D.; Rev. A. J. F. Behrends, D. D.; Rev. John Wesley Brown, D. D.; Rev. David H. Greer, D. D.; Rev. Charles Cuthbert Hall, D. D.; Rev. W. S. Rainsford, D. D., and Rev. Roderick Terry, D. D.

One of the aims of the organization is to establish such relations between the clergy and the organists as shall be mutually helpful in administering church musical affairs, and result in giving an added dignity to the office of organist and choir master.



Moskowski's new ballet, "Laurin," was performed for the first time recently at the Opera House in Berlin, and achieved fair success. Moskowski's music is, as usual, said to be very neat and melodious, especially the dances, but, on the whole, does not reach a high level and produces no particular impression.

Vienna will soon devote an entire week to the celebration of Mozart's memory, and on April 21st, the Emperor will unveil the new monument to the composer, back of the Opera House.

Madame Adelina Patti lately celebrated her 53d birthday, having been born at Madrid on February 19, 1843.

Mme. Marie Roze, who is now located in Paris, and has established a Marie Roze School of Singing which is meeting with unusual success, recently gave a musical entertainment in the recital hall of her school which was presided over by Massenet. The following is the program:

1. Scene from the 1st Act of "Manon," (Massenet) — Manon, Mlle. Jennie Verhongue: Des Grieux, M. Rivere; Lescant, M. Raoul de Lacroix. 2. Scene from the 2nd Act of "Manon," (Massenet) — Manon, Mlle. Edith Mackay. 3. Scene from "Saint-Suplice," (Massenet) — Manon, Mme. Marie Roze; Des Grieux, M. Rivere. 4. Scene from 3rd Act of "Werther," (Massenet) — Charlotte, Mlle. Genieve Amanry; Sophie, Mlle. Yvonne Lachaux. 5. Scene from the 2nd Act of "Thais," (Massenet) — Thais, Mlle de Reville.

Frau Clara Wieck Schuman, the great pianist and widow of Robert Schuman the great composer, died May 21st, aged 77. Her loss is deeply deplored not only at Frankfort-on-the-Main, where she has resided since 1878, but throughout the whole civilized world wherever Schuman's music is heard or cultivated.

Goldmark's "Cricket on the Hearth" has scored immense success in Vienna.

Mme. Marchesi writes to a friend in Boston that she has some splendid American voices in her school this year. The celebrated professor adds that she has more pupils than ever before, and is kept so busy that she has hardly a minute to call her own. "It is a great pleasure to me," Mme. Marchesi says, "to hear of the continued triumphs of la Melba, la Saville and others of my scholars who are now singing in the United States. I wish it were possible for me to visit that wonderful country, but I fear this will never be. My husband, the Marquis de la Ragata de Castrone, has been over, however, and he frequently talks to me of the clever people whom he met in America. My 'Memoirs' are about complete, and they will soon be sent to the printer. They will be published simultaneously in France, England, Germany and the United States. They will be brimful of interesting and useful remarks and rich in anecdotes." It is curious that the husband of Mme. Marchesi is called Marchese della Regata di Castrone — to anyone who knows Italian the meaning of these words is unspeakably funny.

Mascagni's new opera, "Zanetto," was duly produced lately at Pesaro under the composer's own direction. It is a brief piece, occupying, barely an hour in performance. It is quite idyllic compared with the stern tragedy of "Cavalleria Rusticana," and for once, at any rate, in a modern Italian opera, it contains no intermezzo. The action, based upon Coppée's "Le Passant" is carried on by two young lovers, who lived in Venice at the period of the Renaissance. A chorus sung behind the scenes before the curtain rises was encored, and two other numbers, one of them a soprano and mezzo-soprano love duet were alike redemanded.

The latest fiasco reported from Milan is that of "Carmen." Of course it was not a novelty, but the singers were so poor that the audience would not allow the performance to be finished, but compelled the lowering of the curtain in the third act.

The stringent rules just made by the French Government to regulate paid applause in State theatres are meeting with a good deal of ridicule from the Parisian press. Le Menestrel says: "One can only clap henceforth with the authorization of the Government and in the places which it indicates. That will seem very funny at a future epoch, but to day there is really nothing which need astonish us. At the Opera, M. Sol has been chosen to give the signal for the applause, and at the Opera Comique a M. Remy. The "clappers" will have to wear black dress suits and white cravats, but gloves are forbidden, as they muffle spontaneous manifestations. There is nothing like an enlightened Ministry for comprehending things."

Abundance of matter prevented us from mentioning in our last issue the debut made by two gifted young ladies, pupils of Mr. R. A. Lucchesi, Miss Eveline Cahill and Miss Marie Ireland.

Miss Cahill possesses a very pretty voice of mezzo-soprano of clear and sympathetic timbre. Evidently she is initiated in the true Italian method and with more experience the young lady will surely become a remarkable singer, especially being endowed with a particular musical temperament which animates her singing with warm coloring and sentiment..

Miss M. Ireland is a pianist who has succeeded under peculiar circumstances. The young lady met with an accident in her girlhood which deprived the first finger of her right hand of its freedom. Two years ago she went to Mr. Lucchesi who perceiving the naturally good musical qualities of the young lady, persuaded her to give up entirely playing with her right hand and become a left-handed pianist. Calling herself a clever pianist of the literature of pianoforte pieces for the left hand is not very rich but her repertoire embraces already about twenty interesting selections from Bach, Mendelssohn, Chopin, Rubinstein, Fumagalli, Hummels, Liszt, Zichy, Niemann and others. At a concert given for the benefit of the S. F. Girls' Union, Miss Ireland played the Gavotte in A from a Bach Sonata arranged by Joseffy, and a beautiful "Paraphrase" by Van Aberleen. Her success was instantaneous. Besides possessing a remarkable technique the young lady phrases and colors her performance in a manner seldom heard by most pianists.

The musical season for San Francisco was an unusually productive and long one. Last month over twenty concerts took place, of which we can only mention a few as space does not permit to mention them all.

Andrew Bogart's farewell concert at the Metropolitan Hall, May 14th, was fairly well attended. The programme was well selected and satisfactorily rendered. The Saturday Morning Orchestra deserve special credit for their fine performance of the overture to "Raymond."

Mrs. Eunice Westwater's vocal recital Tuesday, May 19th, drew a large audience. The favorite contralto was warmly received and several of her selections were encored.

Professor Zilliani's Musical Society gave the opera of "Ernani" at the Bush street Theatre. The house was well filled and the performance very creditable. Many of the high priced traveling opera companies we attended composed of professionals gave less satisfaction than did this amateur production. The baritone, A. Borlini, and Mrs. Mowry sang exceedingly well. Dr. Hodghead is not cut out for an opera singer, though he has a good tenor voice. The chorus was well trained.

Bernhard Mollenhauer's benefit concert at the Golden Gate Hall on Wednesday, May 20th, judging by the immense popularity of the beneficiary, should have been crowded to the doors, but we are sorry to say such was not the case. Notwithstanding, the concert was artistically a success. Everybody there seemed to be inspired with friendship for this one of San Francisco's best violinists, and found everything charming. The orchestra tried to do its best. The genuine Press Club Quartette, under the alias of Chickering Quartette, was so many times encored as to raise apprehension less Mr. Coffin might give out. Mr. Tucker's paper was all twisted out of shape before they got through singing. Mollenhauer's playing was as usual, good. The only fault was that he played for an encore, after the "Witches Dance," by Paganini, a piece in which we only can admire its enormous difficulty, another of Paganini's pieces with like tendencies. Miss Carrie Bowes' piano playing was also greatly enjoyed by those present.

Professors D. & S. Mansfield exhibited the proficiency of their numerous mandolin, banjo and guitar pupils in an entertaining concert at Mauzy Hall on May 14th.

The Pianists Club tendered their director Mr. Robert Tolmie a testimonial concert at the Y. M. C. A. Hall on May 26th, as a sort of farewell to Mr. Tolmie previous to his departure for Europe where he will spend the coming season.

Mr. Tolmie is a former pupil of Kullak and has earned much praise from the press and public by his careful musicianly work as a pianist of merit. He will return to California.

The Saturday Morning Orchestra gave a concert in aid of the Children's Hospital at Golden Gate Hall on the 28th. They were assisted by Mrs. O. P. Evans as a vocalist, Miss Charlotte Gruenhagen as solo violinist, and the Misses Pearl and Maud Noble on the cornet and trombone. The

playing of the ladies of the Orchestra shows gratifying improvement under Mr. Roncovieri's baton.

Anton Schott gave two song recitals during the last month at the Native Sons' Hall in this City, and several concerts in the vicinity of San Francisco, among which the one given at the Stanford University was the most satisfactory to the management.

It is not necessary for us to go into details regarding the merits of Mr. Schott's singing as we did so in our last issue. At the last song recital given in this City, Mr. Schott arranged a very interesting program illustrating the different forms of songs from various classical composers, as Glucke, Méhul, Beethoven, Schubert, Weber, Loewe, Cornelus, from which last composer the song entitled "Ein Ton," was particularly interesting as the whole song is written only on one tone.

Mr. Fickenscher's playing was highly appreciated and his accompaniment is faultless.

Miss Carrie Bowes gave a very interesting Piano Recital at the Golden GateHall, May 28th, which was highly appreciated by a distinguished audience. The Toccata by Bach and Scherzo (C sharp minor) by Chopin, were especially well rendered, and greeted with vigorous applause.

Mr. Theodore Vogt's benefit concert at Armory Hall in Alameda, May 20th, was no doubt a great musical event of which the beneficiary may justly be proud. The hall was crowded with his friends, who greatly enjoyed hearing the results of Mr. Vogt's hard and conscientious work. Much to our satisfaction we can say that everybody was more than pleased with the performance. We have no musician on this Coast who is more enthusiastic in his work, and to whom music is more sacred.

The Ladies' Choral Society, containing about forty members, have, as it were, inherited the musical inspiration of their leader and no doubt their singing was the gem of the evening. They sang with precision and correctness.

The Orchestra Society did fairly well, with the exception of the Strauss Valse, "Tales of the Vienna Woods," to which as an Austrian auditor made the pointed remark, "a Plattdeutscher never can conduct a Vienna Waltz to suit us!"

Mr. John Marquardt's Harp solo, as well as Mr Marquardt's rendition of the Violin solos, Faust Fantasie, by Sarasate, and the beautiful Romanza in C composed by Theo. Vogt was highly appreciated. Mr. Donald V. Graham's singing was as usual delightful.

A large and interested audience assembled in the Century Club on May 7th to listen to the rather novel performance of Miss Hilda Newman and Miss Evelyn Heney upon a pair of grand pianos. They played several fine selections with great skill and taste, especially Les Preludes by Liszt and the Tannhauser overture.

Signorina Estrela Belinfante assisted by B. Mollenhauer violinist, Mons L. Crepaux baritone, and Sig. Martinez pianist, gave a concert in Beethoven Hall, when a charming program was well rendered.

A concert in aid of the News Boys' Home was given at the Y. M. C. A., on May 5th with a formidable array of talent both vocal and instrumental.

Madame Julie Rosewald gave a pupils' recital the other day that was noticeable in all the ways that Madame R. could reasonably desire. There was a fine audience, a pretty hall, an excellent programme of choice selections, rendered by a dozen pretty young women with pure voices, which latter had not only not been spoiled in the process of training, but showed evidences of the most intelligent and successful tuition. The whole affair was so thoroughly good that even one who had been compelled to attend all the other song recitals of the season, and had survived the infliction, might have been delighted with this charming exhibition of Madame Rosewald's skill and intelligence as a vocal teacher.

The programme was as follows: 1. Duet, "Crown Diamonds" (Auber); Misses Ida Wilhelm and Maude Frank. 2. "A Toi" (Lebrun); Miss Maude Finnigan. 3. *a*, "Romanza" (Franz); *b*, "Fainka's Song" (Von Stutzman); Mrs. Thomas Cheeseman. 4. *a*, "The Swan" (Grieg); *b*, "Waldtraut" (Heintsch); Miss Sara Bienenfeld. 5. "Caro Nome,"—Rigoletto (Verdi); Miss Grace Conroy. 6. "Sabbath Rest" (Humperdinck); Miss Maude Frank. 7. Duet, "Sweetly Sang the Bird" (Rubinstein); Misses Dreyfus and Denicke. 8. "Mad Scene,"—Hamlet (Ambroise Thomas); Miss Nelye Giusti. 9. *a*, "Deserted" (MacDowell); *b*, "Good Morning" (Grieg); Miss Lillian Morey. 10. *a*, "Madchen mit den rothen Mundchen" (Franz); *b*, "Spring Song" (Lassen); Miss Dreyfus. 11. "Aspiration" (Chopin); Miss Agnes Simpson. 12. Duet, "Aida" (Verdi); Misses Giusti and Morey.

Accompanist: Miss A. E. Weigel.

Miss Marie Brema, of the Abbey & Grau Opera Company, is giving song recitals in Boston and New York.

Correspondence.

LOS ANGELES.

Of our La Fiesta Concert nothing pleasant can be said. It was poorly attended, and the programme, as far as the singers are concerned, badly rendered. We forgive the ladies who came down here; as for Mr. Andrew Bogart, it would do him good to undergo a thorough course of vocal culture—material he has enough.

The Schubert Quintette made their first appearance at the Tabernacle to a poor house. Their voices, although not particularly grand or finished, are very well balanced and suited for quartette songs. The harpist, Miss Hughes, is a pleasing artist with considerable skill.

Summer has made its appearance rather early, and everyone able to get away from here seeks cooler shades,—on the seashore or elsewhere.

The Church of the Unity was well filled in honor of the late Baron von Hirsch Memorial Services. Miss Edda Jacoby, possessor of a fine mezzo and pupil of "la Fabbri," sang a hymn with exquisite method and feeling. We are proud to have such an artist as Ines Fabbri, of world-wide fame, among us.

It seems that this city is the Mecca of all fallen through singers and actors, who settle down here and try to teach. What pupils can you expect of such people? More in my next about these frauds.

NEW YORK.

Music hath charms. This is illustrated by the large crowds that gather nightly at the Grand Opera House to listen to the English Opera Company of Madame Tavary, notwithstanding the tropical heat. Madame Tavary is a fine artiste, and in spite of the fact that she has passed *sweet sixteen* long ago, her artistic pose and excellent vocal art enable her to delight her audiences to such an extent that frequent encores are the order of the night whenever she sings. She is ably supported by Payne Clark, the tenor, and even our old friend Tagliapetra is doing good work whenever he appears. We have had good performances of Carmen, Lohengrin, Bohemian Girl, Cavalleria Rusticana, I Pagliacci, Lucia, Il Trovatore, etc.

While it is gratifying to chronicle the devotion of the public to an old favorite, it is painful to state that the same New York public don't know a good thing when they see it. The Seidl popular concerts at the Metropolitan Opera House had to be abandoned after a week's trial. These concerts were of the highest artistic order. An orchestra of 75 first class performers under the able direction of Anton Seidl, fine ballets, well put on the stage, bicycle races by handsome young women, with electric lights, good singers, at the nominal admission of 25 and 50 cents, the opportunity to imbibe beer for 5 cents a glass or any kind of soft or hard drinks for 5 cents and upwards to the regulation bottle of fermented wines for $5 per bottle—all these attractions failed to draw more than a corporal's guard to the beautiful house. People have wondered how it was possible that such excellent entertainments failed to interest the public at large and the solution has not been found. The variety shows have full houses all the time, and their representations of any subject appeal only to the masses to amuse them in some way, often a very ludicrous one, still the people fill the houses and the managers are happy. Hopper has come to town again and means to occupy the Broadway Theatre nightly with "Il Capitano" until September. Milloecker has written a new opera, "The Trial Kiss," which has been given at the Irving-Place Theatre and proved a success in every way.

Young Clifford Schmidt, a native of your city, who had established himself here as a first-class violinist, has met with a sudden death. He was struck by a trolley pole while returning from Coney Island. He leaves a widow and one child. Madame Clara Schumann, we are informed by cable, has also been summoned to the great majority. She was a wonderful woman and in spite of her 70 years was busy teaching her beloved art almost to the last day of her life.

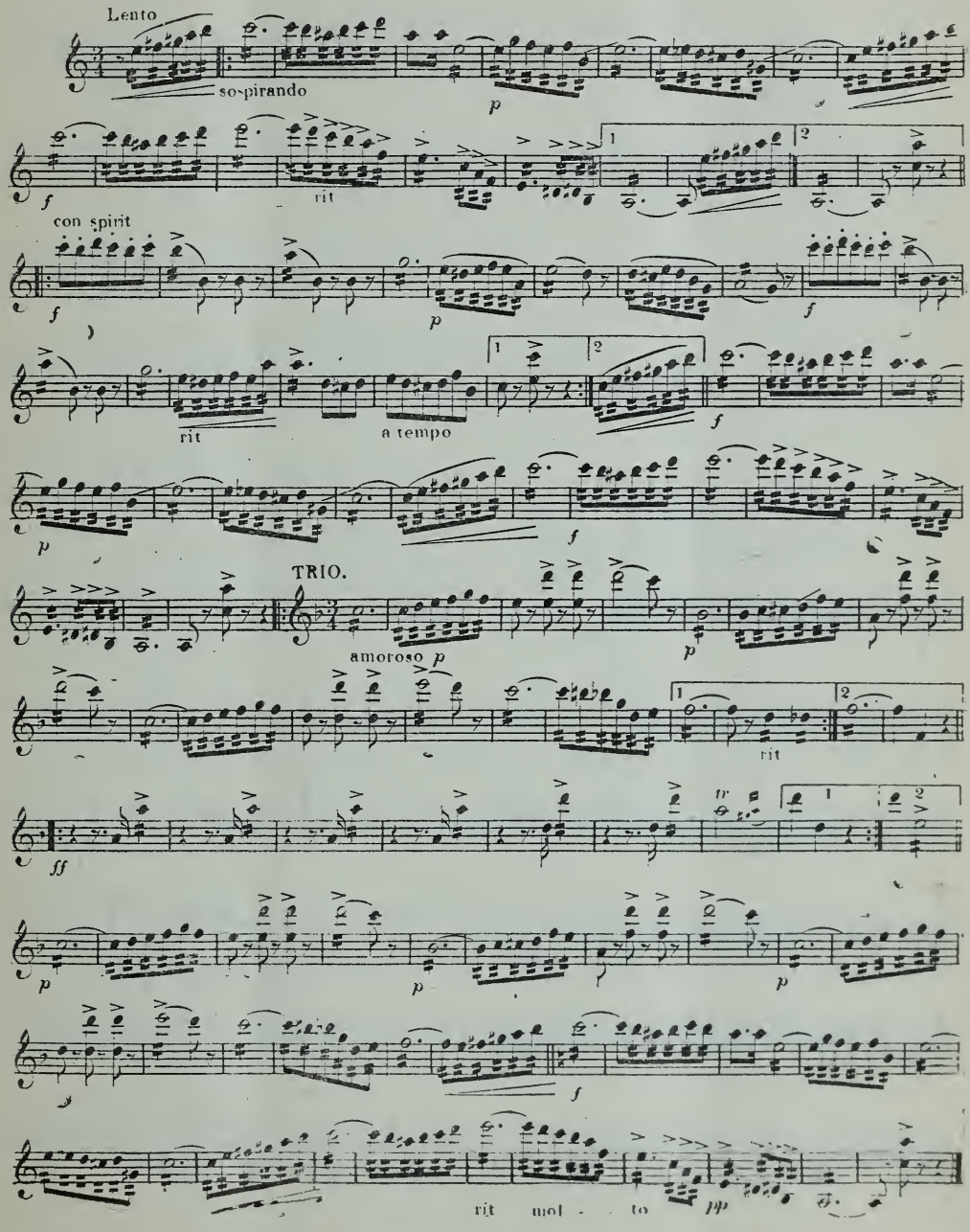
ARGUS.

Reginald de Koven is complaining bitterly that very few of the artists in the Damrosch German Opera Company can sing. He says Max Alvary depends entirely on his personality for his success, and that as an exhibition of absolute vocal incapacity his singing is unequaled. Speaking of the "surpassing badness" of Alvary's "Tannhauser," De Koven says: "In Western wilds and frontier towns men have died for less; his performance was simply impermissible." Frau Klafsky comes in for her share of blame. De Koven owns that she has a "gorgeous" voice, but he says she cannot produce it, and reviewing the company in general he says: "I often think regretfully, when hearing German opera by German singers, how many good voices there are that are marred, ruined and let go to waste for lack of a little intelligent vocal training."

POR QUIEN SUSPIRIS MAZURKA

1st Bandurria or Mandolin

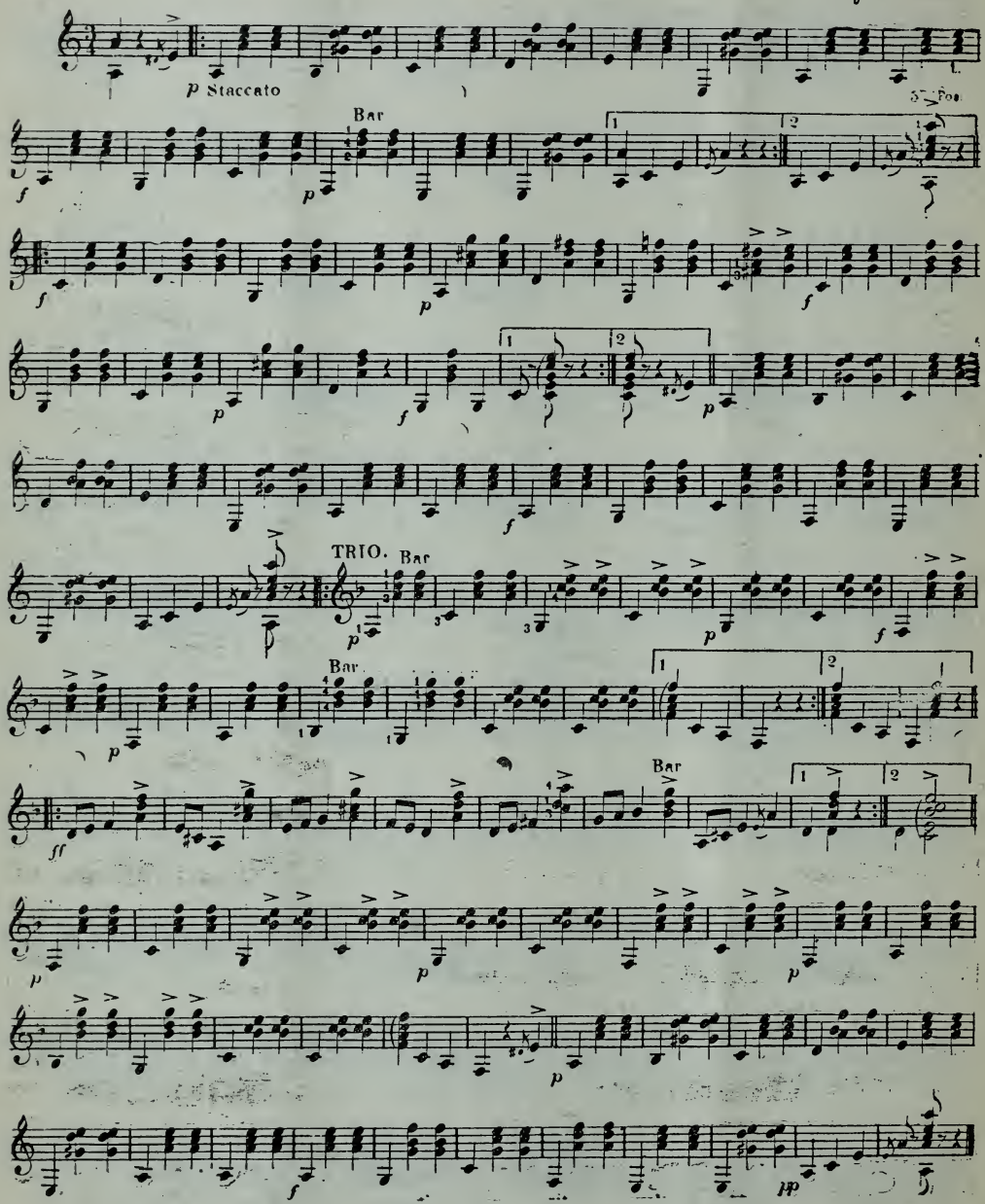
By J. Sancho



POR QUIEN SUSPIRAS MAZURKA

Guitar

By J. Sancho



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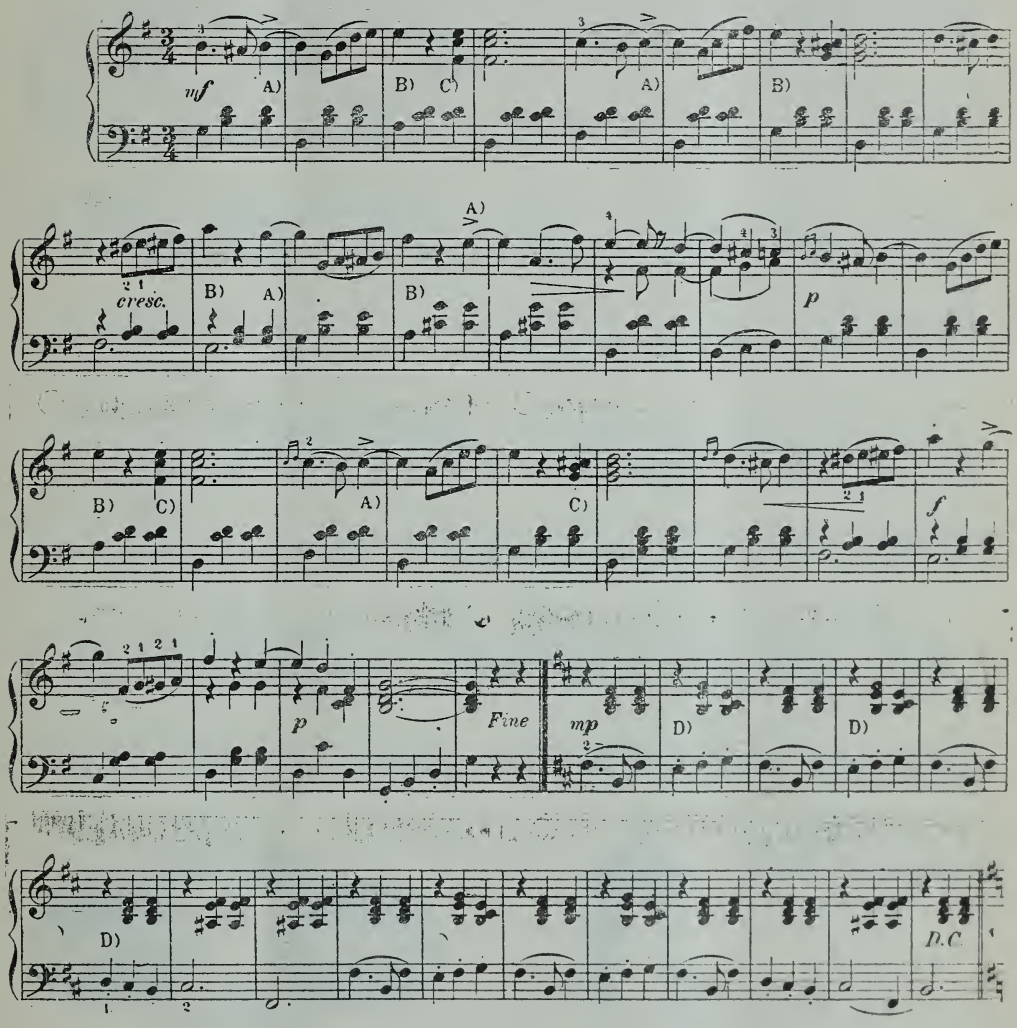

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Continued from page 2.

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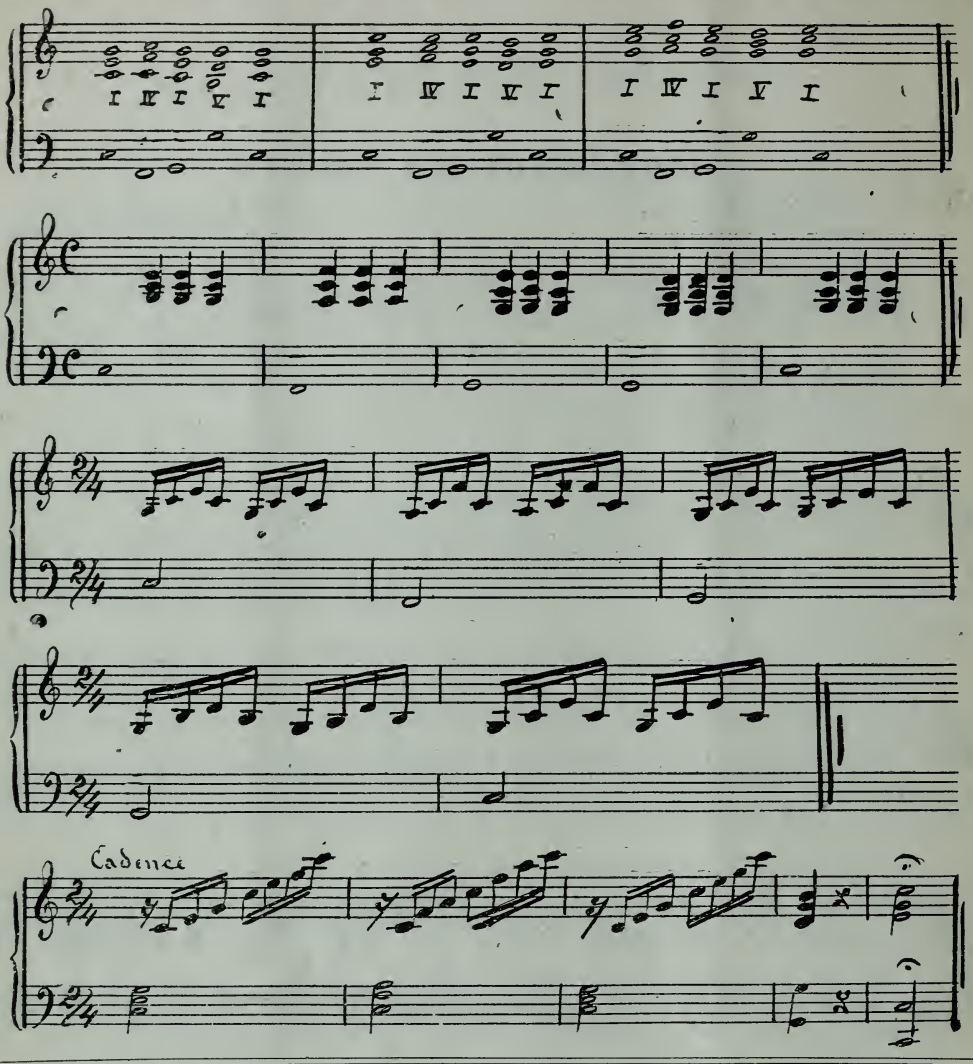
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SAN FRANCISCO, JUNE 1, 1896.

Mr. F. J. Zifferer, editor of the CALIFORNIA MUSICAL JOURNAL, will take a vacation during the month of July. He intends to travel through the State in the interest of the JOURNAL. We therefore beg leave to inform our readers and subscribers that the July and August numbers will be combined and issued as a double number *on the 1st of August.*

It is reported that Mr. Anton Schott, the famous Wagner tenor, intends to remain in San Francisco for some length of time. This encourages the hope that the gentleman is pleased with our city, its climate and especially the hospitality of our musical society. If he considers this only a place of rest and recreation it is all right, but if he has any mercenary project or aims in view we hardly think he will find here the support and encouragement he may expect, if based upon the advice of selfish and unscrupulous advisers, who are after his few remaining dollars, or upon the blind admiration of a class of sycophants who are always ready to shine with borrowed effulgence from a star round whom they revolve like satalites until the poor fellow's light goes out. We have had numerous instances of this sort, for example, Carl Formes, Mme. Urso, etc. Mr. Schott's hobby is the establishment of a National Conservatory of Music in Washington. This looks very well on paper, but whether he is the man to carry such a gigantic idea through is another question. Our opinion is that such an institution can only be successfully established by the Government itself. Any private individual, especially a foreigner who has hardly been long enough in this country to learn the English language, should keep his hands off, or associate himself with people who have some influence, experience and more than their own interests in view. To begin a project of this kind here, on the most remote and posterior part of the country, certainly seems like trying to make the tail wag the dog! Can Mr. Schott, with all his opulence of voice and physique, successfully accomplish the feat?

Mr. Frank D. Abbott, editor of *The Presto*, Chicago's well-known music and music trade paper, left for Europe May 14th, to be gone about two months. Mr. Abbott's visits heretofore have resulted in special features in his paper, and it is safe to predict that the result of his work this summer abroad will be seen in the columns of *The Presto* in the future.

We are under great obligation to the *Examiner*, and in particular to H. J. Stewart, for calling the attention of musical people to the offer of a prize medal by our JOURNAL for the best musical pupil in the State.

Johnson and Arthur, the well-known managers of Eastern attractions, have dissolved partnership. It is said that the late enterprise of bringing Rivarde at the wrong time to San Francisco had something to do with this result. If Eastern concert bureaus would ask for advice from the CALIFORNIA MUSICAL JOURNAL a good many dollars might be saved by them.

The *Neue Music Zeitung*, published in Stuttgart-Leipzig, doubts the assertion of the California Musical Journal that California girls are the leading prima donnas at present in Europe. As this is a fact easily proved, *vide* Nevada, Saville, Melba, Sybil Sanderson, Yaw, and many others, we would like to hear from our contemporary as to what other country has produced so many fine singers in so brief a time. California's production of gold as well as fine singers is the marvel of the world, although we are just at the beginning of our developments in both.

Burns has poetically reminded us that it is a good thing "to see ourselves as others see us." The musical element of San Francisco has just been subjected to the cathode ray of a gentleman called Signor Foli, who is a well-known basso in the smug atmosphere of St. James' Hall, London, wherein "Saturday and Monday Pops" prevail. The Signor has been quietly telling how "wild and woolly" we, in San Francisco, appear to a man who has been brought up to regard oratorio and oratorio societies as the acme of musical attainment. The Signor, although an Irish-American originally, with a Celtic orthography of nomenclature more like Foley than its present Italian spelling, has been so long among a people who take their oratorios and concerts with the same degree of hypocritical enthusiasm as their religious observances,—and who attend the former as seriously as the latter with the possible omission of hat-smelling before seating themselves in the stalls,—that he naturally looks down upon our musical ideas with lofty disdain. While there is doubtless room for much healthy criticism here, no one can gainsay the existence of a large degree of appreciation of the best in art among a population so thoroughly cosmopolitan as ours. What really meritorious artist has ever failed of due acknowledgement when properly presented to a San Francisco audience? We get the best of them. They nearly all come here some time or other, and are justly patronized and rewarded.

The burden of Signor Foli's strictures seems based upon our indifference to oratorio, an institution almost indigenous to England, and whose pre-eminence may be classed with many other "insular prejudices." Merely because people of Signor Foli's caliber can only find employment in an English environment, we are not prepared to accept his lofty strictures upon our benightedness without a word of protest or to regard our condition as at all deplorable.

Many Eastern cities held musical festivals during the month. The Springfield Festival, May 5th, 6th, and 7th, under the direction of G. W. Chadwick of Boston, had the following soloists: Nordica, Juch, Desvignes, Berthald, Campare and Bloomfield Zeisler. Festivals were held in New Hampshire May 13th and 14th, Providence, R. I., May 7th and 8th, Memphis May 11th, 12th and 13th. Soloists: Corinne Moore-Lawson, Carolyn Eckert, W. H. Rieger and Carl Duft. Cincinnati May Festival, May 19th, 20th, 21st and 22d, with a galaxy of talent, including Mme. Lillian Nordica, Miss Marie Brema, Mrs. Corinne Moore-Lawson, Mme. Medora Henson, and Mme. Katherina, Lohse-Klafsky, Messrs. Ben. Davies, George W. Hamlin, Watkin-Mills, Plunket Greene and Ffrangcon Davies. Indianapolis, too, had a May festival. Pittsburg had a saengerfest. And so on through the list. Only San Francisco remained passive; but we had so much to do patronizing the numerous concerts in this month that we neither had time nor money to spend for a musical festival of a national character. Here would be a chance for the Musicians' Dining Club to get up such a feast in future to attract outsiders by co-operating with the æsthetic and fiesta-loving Baldwin, who seems so eager for the fray. The club might show itself to be not only ornamental but useful in the promotion of some noble enterprise instead of pretending to elevate the art of music in California with empty excuses, shying publicity, and hiding itself like a bashful country girl behind the curtain of obscurity.

Miss Anna Leist, an Oakland girl who appeared in an Amateur production of "L'Africaine" at the MacDonough Theater a few years ago and scored a hit, is gaining a splendid reputation in the East as a soloist in the swell churches. Miss Leist is a very fine soprano. At present she is in Newark, N. J.

Miss Anna M. Kavanaugh merits well the good words bestowed on her for her work at her recital recently. She is good in dialect work. She was ably assisted by Miss Faith Sturtevant, reader; Mrs. Olive Reed, contralto; Alfred S. Ely, baritone; Miss Margaret Cameron and Miss Helen Hager, accompanists. Miss Sturtevant, however, in her line of work is by no means the artist that Miss Kavanaugh is in hers.

The choirs of our various churches have been doing excellent work lately, especially the First Presbyterian and First Congregational church-choirs. Each week Mr. Ben Clark proves himself an able leader, directing his excellent choir with skill and quiet vigor, bringing forth much noble music of which any church might feel justly proud. With such a power and inspiration behind him, how could the Rev. Dr. Coyle do else than preach the magnificent sermons listened to by his admiring congregations Sunday after Sunday?

At the Congregational Church the 5 o'clock vesper services have been most pleasing—faultless indeed, has some of the solo work been, and the numbers by the choir were most beautiful in blending and interpretation. The soloists have been Lena Carroll-Nicholson, Willis E. Bacheller, J. M. Robinson, Carrie Brown-Dexter, Chas. Parcells and August Benzon.

The little violinist, Miss Mabel Jordan, was heard again in a concerto by De Beriot which showed steady improvement in technique and style.

One afternoon Mrs. Blake Alverson sang to a delighted company, a charming song with violin obligato, entitled, "My Mother's Picture" by Aubré.

Music Teachers of California

are all aware, no doubt, that the Music Teachers National Association will hold its 20th annual convention in Denver, July 7, 8, 9 and 10 next,

As this is an event of great importance to teachers, it is probable that an unusual effort will be made to attend, and as Denver is so comparatively near, the cost of the trip will not exceed what may be considered a reasonable outlay for a summer vacation outing.

Reasons are plentiful why teachers should determine to take advantage of this occasion.

First of all, professional fellowship. Nothing is more helpful to followers of any vocation than meetings and free interchange of thought, and the benefits are in proportion to the scope of country and variety of sentiment represented at such meetings.

A good reason for this particular occasion is the unusual opportunity for sight-seeing and the invaluable experience that travel gives when in such fertile fields.

Denver is always a great attraction. From California to Denver over the great Ogden Route of the Southern Pacific Company is a trip that has few equals on earth for scenic interest. Colorado, like California, is a grand panorama of the heroic in Nature, and always worth seeing. En route to or from is Salt Lake City, another point of interest that the sight-seer never passes without a visit. The great scenic beauties of the Sierra Nevadas are too well known among Californians to need praise.

[Special rates may be announced in the daily press in a short time.—Ed.]

Oaklanders are very proud of their First Congregational orchestra whose praise has been sounded so often at home and abroad. This past month they traveled to San Jose and played with their usual success at the Convention of Christian Endeavorers, where also Willis E. Bacheller, Lena Carroll Nicholson and William B. King were heard to advantage.

Many have been the pleasant hours spent in the Ebell Rooms this past month. Their musical programmes have been particularly interesting.

The following programme was lately given by the pupils of Mrs. Luella Wagor-Coplin:

Ah! 'Tis a Dream (Hawley), Mrs. Simmonds, of San Francisco; Liete Signor (Meyerbeer), Mrs. Ida Hull, of San Francisco; Marie (Jensen), Miss Stella Boland; Voices of the Woods (Rubinstein melody), Miss Alberta Spencer; Thine Eyes so Blue and Tender (Lassen), Miss Winnie Beale, of San Francisco; Sing, Nightingale (Kjerulf), Miss Susie Williams, of San Francisco; Impromptu, (Chopin), Miss Nellie Cressler, assistant to Prof. Zech at "Snells;" Lullaby (Clayton Jones), Miss Agnes Sweeney; Orpheus with His Lute (Sullivan), Miss Elsie McNath; Ave Maria (Cavalleria Rusticana), Miss Alberta Spencer; Bright Star of Love (Robandi), Miss Margaret McMillan; Merry Lark (Nevin), Miss Agnes Sweeney; Across the Dee (Coombs), Miss M. McMillan.

Miss Mary Sullivan is filling most acceptably the position of soprano soloist in the First Presbyterian Church choir. Her voice is not as strong as it once was, but it is very sweet and true of pitch.

Rather an extensive programme was that given at the Plymouth Avenue Congregational Church by Miss Caroline Little, soprano, and Miss V. de Fremery, organist. Miss Little is yet a young singer, and the audience was not surprised to find her grown weary and her voice tired with the strain imposed upon her. Her two last numbers, the heaviest on the programme, proved almost too much for her. Her best tones by far were displayed in the little song "Oft in the Stilly Night"; more depth of expression was heard in "Break, Break, Break," by Alfred Pease, than in any of the other numbers. She speaks the German very prettily, indeed.

Miss de Fremery managed the organ with her customary ability and gave much pleasure with her playing. The "Marche Funebre et Chant Seraphique," by Alex. Guilmant, was most interesting. Some of our readers might like to peruse the programme, which we herewith print:

a. My True Love Hath my Heart, (Arthur Foote), *b.* Si Vous n'Avez (Madame Rothschild), *c.* Forget Me Not (Graben Hoffman), *d.* Down the Burn (Scotch song)—Miss Little. Organ Solo, Fugue Fanfare (Jacque Lemmens). *a.* Should He Upbraid (Bishop), *b.* Break, Break, Break (Alfred H. Pease), *c.* Love's Young Dream, *d.* La Folleta (Salvatore Marchesi)—Miss Little. Organ—*a.* Pastorale in E (F. de la Tombelle), *b.* Marche Funebre et Chant Seraphique (Alex. Guilmant), *c.* Allegretto (from the Water Music, Handel), *d.* Allegro (from the Fire Music, Handel). *a.* Liebe (Schumann), *b.* Der Neugierige (Schubert), *c.* Immortelle (Kucken), *d.* Oft in the Stilly Night—Miss Little. Organ, Toccata (from 5th Symphony, Ch. M. Widor). *a.* Kennst Du Das Land (from Mignon, A. Thomas), *b.* Angels Ever Bright and Fair (from Theodora, Handel)—Miss Little.

Miss Kendall and Mrs. W. C. Little were the accompanists on this evening, Mrs. Little playing the last two numbers. Miss Kendall performed her task nobly, following the singer perfectly.

Why is it that the best concerts which come to the Macdonough Theater have far smaller audiences than the local concerts given in the churches? Something is wrong somewhere. Why is it that such artists as have visited Oakland lately have met with such small receptions? It cannot be the charming theater nor the lack of merit in these artists that are to blame. The fault must lie with the management pro tem. Probably if the most gentlemanly manager of the theater should also have charge of these concerts, different would be the results. Let us hope that affairs will be different, indeed, when the next season opens.

The Oakland Oratorio Society has adjourned for a vacation of three months, at the end of which work will be begun in earnest for an early concert.

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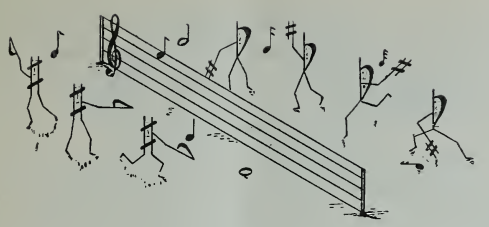

The Lamoureux Orchestra.

The placing of the Lamoureux Orchestra has struck London concert-goers as rather unusual. In front are the harps, while on either side, spread out like a fan, are the first and second violins. The double basses are at the extreme right, the 'cellos coming next, whereas it is the English custom to place the basses on either side of the orchestra. The violas are in the center, the wind and percussion in the rear.—*London News.*

Glück's "Orphée" recently had its first presentation at the Paris Opera Comique, arranged in four acts. Mme. Delna was the *Orpheus.* It was first performed in 1774.

Händel's "Messiah" had its second performance in Paris recently under the direction of Monsieur Lamoureux. The first production took place twenty-three years ago.

The music lovers of Baltimore have committed an unpardonable offense against good taste and the very name of Music. They have formed a musical society, and, while professing serious love of art and high aspirations, they have deliberately christened themselves the "Baltimore Music Thieves." Whoever before heard of such a wanton self-conviction, whatever it may mean? Possibly the thought is that the Baltimore music lovers steal the sweets of melody as do the bees the dew from flowers, knowing no ownership and gathering the honey wherever they may. Surely the members of the "Music Thieves" do not crib their scores or wilfully rob the poor composers of their inspiration, so the only meaning of their misfit title must be somewhat as we have stated. But although the "Baltimore Music Thieves" have just given their nineteenth musicale at the most refined homes in the Monumental City, still there can be no sensation other than one of surprise at the lack of sense in the selection of a name. Music is too pure and her devotees too ambitious to deserve anything of that kind.

San Francisco has a Musical Dining Club.

The director of an American conservatory asked a new pupil, "Well, Miss Goahead, what did you study?" Pupil—"Nothing! I had no time. I have to give too many piano lessons!"

The charges of eminent singing teachers in Paris vary greatly. Marchesi demands $70 a month. Mme. Lagrange has $3 a lesson from professionals and $4 from amateurs. Mme. Renée Richards charges $4 a lesson. M. Bouhy asks $40 a month. Mme. Ziska charges $3 to professionals and $4 to amateurs. Sbriglia has $5 a lesson. The rule is from $3 to $5 a lesson, or $40 to $70 a month, and the pupils are expected to take three lessons a week. These charges are not exorbitant when the teachers are thoroughly competent. American pupils, however, can obtain thorough musical instruction in this country without the extra expense of living abroad and the discomfort of leaving their homes.

A new wood wind instrument has been recently invented in Germany. It is called octavia, and resembles in tone a French horn. In construction it combines points found in the oboe, the flute, and the clarinet. The compass is three octaves, and the instrument is intended specially for use in playing dance music as a melodic leader.

The great organ at Harlem is the largest in the world. It is dangerous to use the pipes of the monster at its greatest power, so tremendous is the vibration it causes to the church it is in. The organ is a hundred and eighty feet high and fifty feet broad. It contains five hundred pipes, resembling columns of silver from the ground to the roof.

Each instrument excels in some particular passage,—the piano in scale passages, the harp in arpeggio, the mandolin in the rapid repitition of one note, the banjo in the rapid playing of broken chords, and so with other instruments; but the violin can beat them all on their own ground, while there is much violin music that can be played on no other instrument.

Our bright contemporary, *Vanity,* gives us the following story, which deserves a place in the gallery of Paderewski anecdotes:—

"It seems that at a dinner given not long ago in Chicago, where Paderewski and Thomas both figured as the lions of the evening, a gentleman present made the claim of possessing a most original Paderewski autograph. Upon being asked to produce it he sent out his valet, who returned a few minutes after with—*pro-pudor!*—one of his master's dress shirts, duly emblazoned as to its front with a pencilled autograph of the pianist.

"At once," adds the writer, "each manly chest was presented to Paderewski, who, with pencil in hand, signed his name on the starched linen. As a result eleven shirts have been permanently retired from circulation."

Singing in Tune.

EMMA NEVADA WRITES OF ITS GREAT IMPORTANCE.

". . . Another cause of false notes is the bad habit, which so many singers cultivate, of attempting to sing notes out of their reach," says Mme. Emma Nevada, the prima-donna, in an article on "Importance of Singing in Tune," in March *Ladies' Home Journal*. "To sing a high C so that it can scarcely be distinguished from a B natural in alt, is certainly neither artistic, musical nor desirable. Therefore, avoid high notes until they are securely within your grasp. Nervousness and fear have also a paralyzing effect upon the vocal chords, and may cause a flatting, which is as unpleasant as it is distressing. When a singer is frightened, therefore, she may sing out of tune, but she must overcome this nervousness if she wishes to succeed. An audience may excuse it on a first appearance, but it should not endure it thereafter. Nervousness and fear must be as completely eradicated from the singer's art as any other bad habit. There is a still further reason for singing out of tune, and this is distinctly in the nature of an excuse for a seemingly inexcusable thing—that is, the fact that there is no universal standard of pitch in music. . . . The need for a universal standard of pitch is desired by all musicians, but by none more fervently than by singers."

What Is Classical Music?

The late Dr. Geo. F. Root gave the following explanation regarding this rather vague question:

"Of all the music composed perhaps one number in a hundred lives more than a generation. Of these long-lived compositions, only those that are considered best by all musicians are stamped with the word classic. Those which have only a local celebrity, or that have any defect or infelicity of form or harmony (and there are such which have a good deal of vitality), are not admitted to the distinction of being classic. A composition to be classic, as that word is now understood by musicians, must first be a model of excellence in form and harmony; second, it must possess that mysterious vitality which makes it outlive its companions; and, third, it must be accepted by the common consensus of musical opinion as belonging to the first rank. Classic music is not a question of simplicity or difficulty. There are beautiful and living forms at every grade, from what are now regarded as the simple melodies of Mozart's, Haydn's and even Beethoven's compositions, all the way to the highest works of these and other great masters. A short definition of classic music might be 'that music which for more than a generation has been considered by all musicians as the best.'"

Stockton.—Mrs. Kate Sperry entertained the musical club, of which she is a member, last Wednesday evening. The program was contributed by the club members, who were assisted by Miss Henderson, the elocutionist, and Ralph P. Lane, the tenor-soloist.

Fresno.— Prof. Benj. W. Fabian's piano studio in the Griffith block was well filled with prominent society people of Fresno yesterday afternoon. Those present declared that the "musical pop" was a great success.

San Diego.— Deceased, Prof. Wm. Amende, He was a musician of great ability and lived here for a long time.

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The Tivoli

Has done what seems the only thing left undone hitherto in regard to "Uncle Tom's Cabin." They have produced it as an Opera, which has run a fair business during the month. "Uncle Tom" is dead, but his "Cabin" seems to have as many lives as a cat, and continually "comes back." "Lorraine" is the next opera.

The Baldwin

After a few weeks of the amusing Eddy Foy in the "Adventures of Miss Brown" is now occupied by the Daly Company in a round of their admirable comedies, for the superb production of which they have gained such world wide celebrity.

Miss Rehan is starring now and her name heads the bills.

The California

After a season of Minstrelsy by Primrose & West, produced "A Trip to Chinatown," one of Hoyt's best farce comedies.

The Columbia

Has presented Lewis Morrison's "Faust" for two weeks and "Miss Harum Scarum" the rest of the month. The Frawley Company has returned and in a much strengthened form will proceed to crowd their pretty home theatre as they did last season. Frawley is rapidly rivaling Daly in merit and success.

The Alcazar

Has presented "Our Boys," "Our American Cousin" and "Little Lord Fauntleroy," none of them very new but all delightfully attractive.

Mr. and Mrs. George Henschel made their farewell appearance in this country last Saturday afternoon at Central Music Hall. They left yesterday en route for London.

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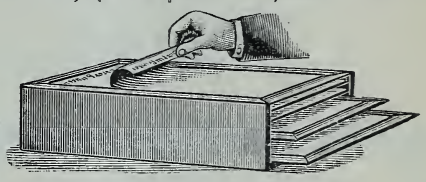

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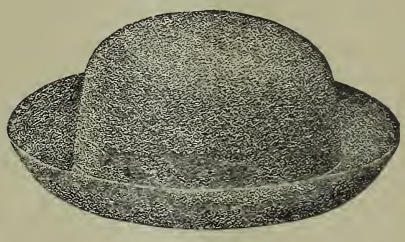

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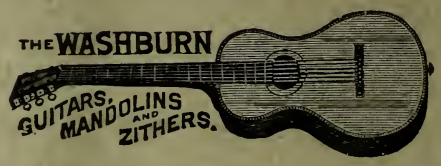

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